



Fall 1959

OBERLIN
COLLEGE

ALLEN MEMORIAL ART MUSEUM

BULLETIN

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School Year:
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1:30 - 4:30 and 7:00 - 9:00 P. M.
Saturday 2:00 - 4:00 P. M.
Sunday 2:00 - 6:00 P. M.

PUBLICATIONS

The *Bulletin* (illustrated),
color reproductions,
photographs and postcards
are on sale at the Museum.

Summer:
Monday through Friday
10:00 to 12:00 A. M.;
2:00 to 4:00 P. M. (apply at side gate)
Saturday 2:00 - 5:00 P. M.
7:00 - 9:00 P. M.
Sunday 2:00 - 6:00 P. M.





ALLEN MEMORIAL ART MUSEUM

BULLETIN

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PRESS OF THE TIMES
OBERLIN, OHIO

Foreword

In the fall of 1957 in this *Bulletin* I wrote on the problems which beset a small college museum. It was my intention then to follow up each point with a more detailed analysis and thus, over a ten year period, write what I thought might become a sort of primer for college museum operations. Although it seems doubtful that there would be much advantage in pursuing this all the way, nonetheless I would like to take up the ninth of the problems which I enumerated then, when I wrote, "However, we could not even think of raising these problems and certainly not of meeting them squarely if we did not have the force and vitality behind us of many more people than those on the staff proper." I choose to go into this because this is a significant year in terms of all-college cooperation in the museum.

I would point first to the renovations in the museum, the painting, the rewiring, and general refurbishing carried out this fall by the Department of Buildings and Grounds. If this seems like a routine matter and scarcely worth mentioning, let me put down a few of the troublesome points that only the closest cooperation could iron out. For example, one cannot select casually a color which is to serve as background to a diverse group of works of art. It must be chosen carefully, it must possess the right amount of flatness or shininess; the final product must not be too weak, not too insistent in any respect; yet it must, at the same time reflect sufficient light for general illumination, enhance the work of art to be shown against it, and offset, in so far as possible, the redness of tile floors, the orangeness of incandescent lights, and the blueness of a cloudy day. The fact that many weeks of deliberation and experimentation preceded the actual painting will point up the patience and appreciative stance taken by the Buildings Department towards our problem.

The plaster casts installed in 1917 were removed from the walls and these, although they are no longer on view, are available to students and teachers. They are useful residues of a previous college collection made when original works of art were not available and casts were essential to academic training. There is still a place for them in the sculpture studio, in the decorative scheme, and in art historical studies. For exhibition, however, they require a separate space which

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we do not have, for they cannot and should not be mixed with originals on display.

As old lighting becomes inadequate it must be replaced. Flexibility is essential to meet demands for various installations. Drawings on paper cannot be exposed to daylight filtered through glass windows for very long because light coming through window glass has been shown to be of the most detrimental spectrum so far as the deterioration of paper is concerned. Old pictures cannot be shown against the same backgrounds as modern pictures. Fifteenth and sixteenth century paintings, for instance, were often painted for rooms which were oak paneled, and the Department of Buildings must in some way approximate such a wall while not simulating it. Modern works can be shown against almost white walls which, however, would give Rembrandt's oils the appearance of dark postage stamps.

Whereas close cooperation with the administrators of the Buildings and Grounds Department is essential, it is even more critical that such rapport exist between the museum and the various instructional departments. This year, for example, the librarian of the college is working very closely with the art librarian and the director, not only in connection with the art library, its books, its subscriptions, its catalogues, but also in connection with some exhibitions. It is noteworthy that this spring, as a part of the Baldwin Seminar program, an exhibition of early Netherlandish manuscripts will be presented which will interest bibliophiles as well as students of art.

This year the Conservatory of Music is aiding in the organization of a festival of Dutch arts, in which Dutch costumes, Dutch paintings and drawings, and Dutch music will be presented at tulip time. This will be an event which would be difficult, if not impossible, to carry off were it not for such cooperation and mutual interest. Plans are now under way for an exhibition of Polynesian art to be put on in cooperation with the Department of Sociology and Anthropology, of the quality and magnitude of the similarly planned African exhibition of 1955-56.

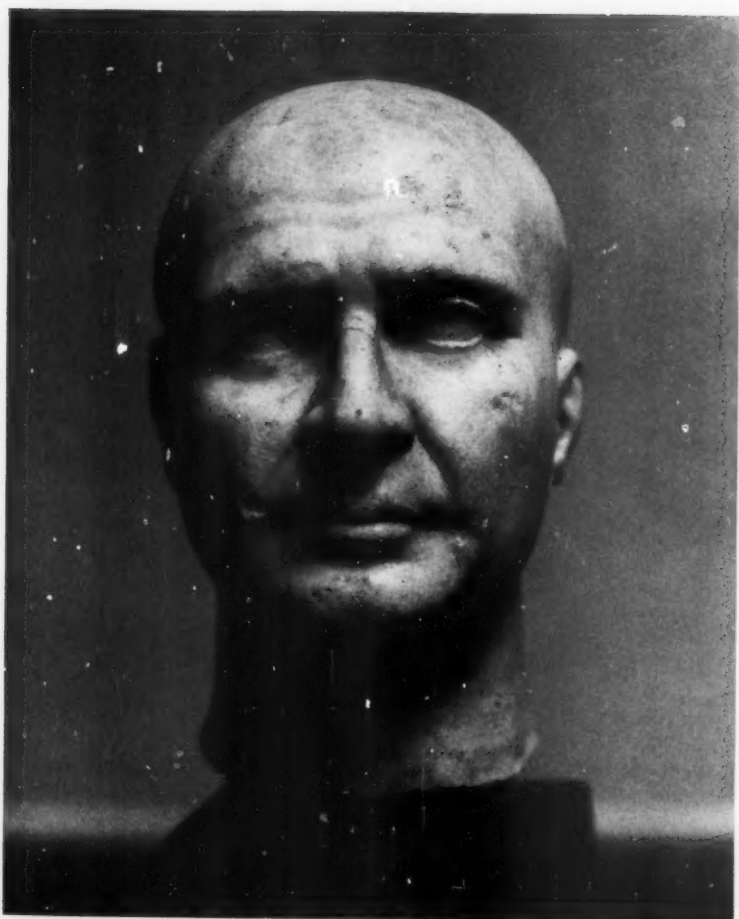
Thus the program and facilities of the Allen Memorial Art Museum involve a college-wide cooperation and the exhibition of works of art or the publication of them in books and in this *Bulletin* can and do have a broad impact on the local scene as well as abroad.

FOREWORD

It is interesting to note at this point that the museum's laboratory, which is run by the Intermuseum Conservation Association here at Oberlin, works directly with members of the Departments of Physics, Chemistry and Geology in the treatment of works of art received in the laboratory. Conservation, or the prevention and clinical treatment of damage and deterioration in works of art is a continuous and necessary part of any museum program.

Finally, a word about this issue: here you will find our publication of one of the earliest recorded acquisitions in the Oberlin College collections, a portrait of the time of Roman domination of the world, a head of remarkable verity. The publication of that earliest piece in this latest issue symbolizes, as it were, at once the standards we have sought to maintain in the quality of acquisitions since 1902 and our continuing endeavor to ensure their eventual scholarly publication in our own *Bulletin* by authorities best qualified to make their significance clear.

Charles Parkhurst



1. Head of an Isis Priest

Oberlin

Oberlin's Head of an Isis Priest Of the Second Century A.D.

Nearly sixty years ago Oberlin College received as a gift a marble head of a middle-aged man of the type known (in the Renaissance and seventeenth century) as "Scipio Africanus." Dr. Joseph Cook of Boston, husband of the donor, acquired the head and its alien bust in Rome in 1881. The ensemble was subject to an exhaustive and definitive publication by Walter Dennison, "A New Head of the So-Called Scipio Type: An Attempt at its Identification," in the *American Journal of Archaeology* for 1905.¹ Cleaning and removal of the alien bust invite republication of the portrait at this time.² New photographs have been made for the occasion (figs. 1 and 2).

The group of portraits to which the head belongs has two common characteristics, both very evident in the example at Oberlin. In the twenty-odd ancient examples a middle-aged man with a shaven (not bald) head and an X-shaped scar on the scalp is represented. The founder of modern art historical criticism, J. J. Winckelmann, appears to be the first to record the traditional belief that these heads and the Renaissance copies made after them portray Scipio Africanus the Elder, conqueror of Hannibal. The scar or mark was adduced in support of the dubious ancient reports that Scipio was wounded at the battle of Ticinus in 218 B.C.; he is said, as a lad of seventeen, to have saved his father's life in the heat of a cavalry encounter and to have received twenty-seven wounds in the struggle. The portraits were naturally thought of as showing Scipio, with an almost symbolic mark of his youthful exploit, after he had grown plump and famous in later life. Many copies of the heads were made to satisfy literate yearnings for sets of portraits of the greats of the Roman Republic and Early Empire, and one or two of the ancient heads of the Scipio type even received inscriptions, forged to heighten the authenticity of the iconographic identification.³

¹ *American Journal of Archaeology* 9, 1905, pp. 11-43.

² Acc. no. 02.1; H. 13 in. The marble is Greek, apparently Pentelic. Mr. Charles Parkhurst kindly provided photographs and information on several details.

³ Unless otherwise cited, references for most statements can be found in the text and notes of Dennison's admirable article.

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When Dennison wrote in 1905, as the title of his essay suggests, he argued from the position of attempting to destroy the "Scipio" identification once and for all. In the course of much detailed reasoning, he reached the following principal and related conclusions (among which I have interspersed certain comments):

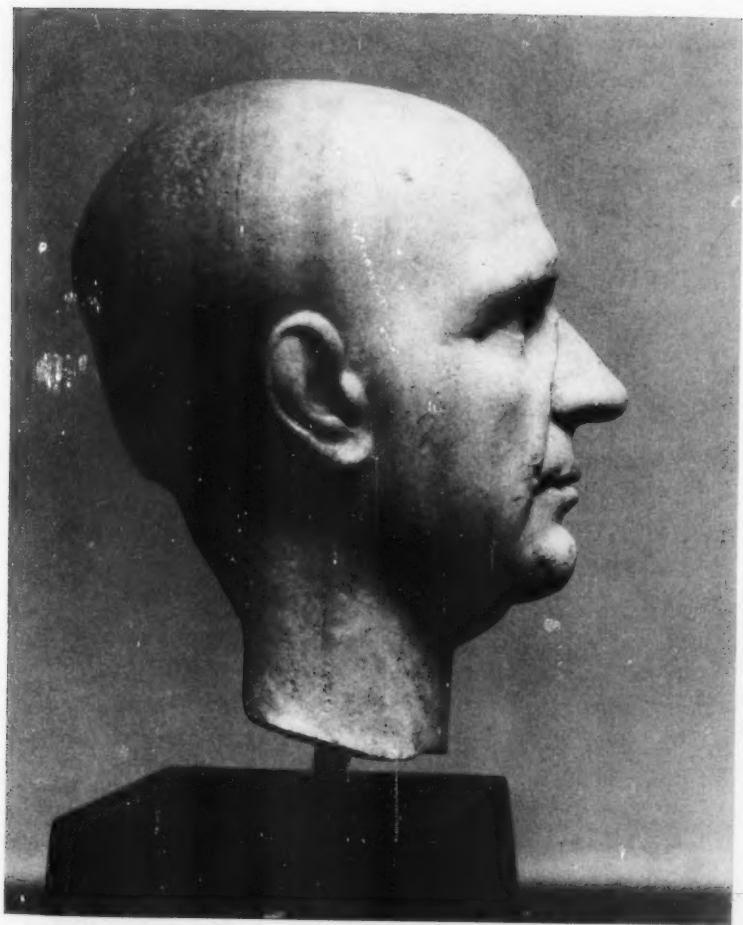
1. The twenty-odd ancient heads of this type did not represent the same person. On the basis of style, they could be dated from the late Roman Republic into the third century of the Empire. The timelessness of the unincised pupils of the eyes had naturally led to the whole group being dated in the period from Julius Caesar through Nero (ca. 50 B.C. to A.D. 75). Some heads, however, actually do have the incised pupils not found in monumental Roman portraiture until the reign of Hadrian (A.D. 117-138).

2. Several classes of mystery religions imported into Italy under the Empire followed the practice of marking devotees with a sign or brand in the form of a "*crux ansata*," the Phoenician Tau, or similar device. Among men who would have sat for portraits in expensive and exotic materials, only priests of Isis appear to have shaven their heads as well as submitted to this identifying mutilation. Military followers of Mithras in the third century A.D., for instance, were apparently marked with a cross-like device but retained hair and beards.⁴

3. Since a number of these heads, of which the one in Oberlin is one of the best, were carved in green and black Egyptian schists or basalts, the identification of the men as priests of the flourishing religion of Isis was a sensible one. This appears all the more logical when we consider that a tradition of veristic portraits with shaven heads is very much older in Egypt than the art created in the Nile Valley by the impact of Macedonian Hellenism or the military expeditions of the close of the Roman Republic.⁵

⁴ Helga von Heintze has recently identified the X-shaped "wound" on the forehead of the emperor of the Ludovisi battle sarcophagus as "*Mithra signat illic in frontibus milites suos*" (Tertullian). She has attempted, with much plausibility, to make Hostilianus, son of Traianus Decius (A.D. 249-251), the occupant of this monumental example of imperial art in transition to Late Antiquity: "Studien zu den Porträts des 3. Jahrhunderts n. Chr. 4. Der Feldherr des grossen ludovisischen Schlachtsarkophages," *Römische Mitteilungen* 64, 1957, pp. 69-91. Hostilianus died of the plague in A.D. 251.

⁵ B. V. Bothmer, "Roman Republican and Late Egyptian Portraiture," *American Journal of Archaeology* 58, 1954, p. 143f.; G. M. A. Richter, "The Origin of Verism in Roman Portraits," *Journal of Roman Studies* 45, 1955, pp. 39-46.



2. Head of an Isis Priest

Oberlin



3. Portrait Herm of Moiragenes
Agora Museum, Athens



4. Bust of a man of ca. 110-120 A.D.
Robinson Coll., University of Mississippi

HEAD OF AN ISIS PRIEST

On the basis of the unincised pupils and the seemingly straightforward plasticity of the Oberlin head, Dennison suggested a dating "as early as at least the first century of our era." Examination of the deep tear-ducts and heavy, rolled cuttings of the upper and lower lids of the eyes in April 1958, after the head had been remounted, convinced me that the portrait was carved in the first generation of the second century A.D., the period of the Emperor Trajan (A.D. 98-117). The same details of treatment about the eyes occur in dated, large-scale Neo-Attic or archaisitic reliefs once lining the walls of the *Forum Traiani* in Rome⁶ and in a number of portraits, including several of the Emperor Trajan⁷ and the Hadrianic portrait herm of Moiragenes, son of Dromokles, of the Deme Koile, Eponyms of the Tribe Hippothontis, found near the Hephaestion in the Athenian Agora⁸ (fig. 3). Moiragenes has incised pupils, as befits his Athenian provenience and his slightly later date.

The general effect of smooth surfaces and of flabbiness about cheeks, jowls and chin, visible in the Oberlin head after cleaning, is paralleled in a Trajanic bust of a Roman with powerfully built head and bitter features, said to have been found in Hadrian's Villa near Tivoli, until the Second World War at Margam Park in Wales and now in the collection of the late Prof. David M. Robinson of the University of Mississippi⁹ (fig. 4). Dating of a somewhat veristic portrait of a man without hair or beard is admittedly difficult, considering the chronological pitfalls inherent in the specialized subject of Roman iconography, but, from the point of general style alone, one would never find such softened han-

⁶ Three fragments of this frieze survive; they were found in the eighteenth century and later excavations near the Column:

A.) London, Sir John Soane's Museum (A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge 1882, p. 475, no. 11);

B.) Rome, Antiquario Comunale (no. 2341-119);

C.) once Rome, collection Hartwig, and then in the D. Kirchner-Schwarz collection (Helbing Sale, Munich, 22 June 1914, no. 519, pl. 10). These were identified by Dott. Enrico Paribeni.

⁷ E.g. Warwick Castle, from Hadrian's Villa at Tivoli: *American Journal of Archaeology* 60, 1956, p. 345, pl. 110, fig. 26; Fogg Art Museum, Harvard University, from England and Rome: *ibid* 61, 1957, pp. 233ff., pl. 71, fig. 5 and others in W. H. Cross, *Bildnisse Traians*, Berlin 1940, catalogue and plates.

⁸ E. B. Harrison, *The Athenian Agora*, I, *Portrait Sculpture*, Princeton 1953, pp. 35ff., no. 25, pl. 17. Photograph for fig. 3 courtesy of Prof. E. B. Harrison.

⁹ F. Poulsen, *Greek and Roman Portraits in English Country Houses*, Oxford 1923, p. 67, no. 48; G. Daltrop, *Die stadtromischen männlichen Privatbildnisse trajanischer und hadrianischer Zeit*, Münster 1958, pp. 24ff., fig. 18, and parallels. Photograph for fig. 4 taken by the author in London, 1956.



5. Portrait Herm of Rhommas
British Museum

dling of seemingly unattractive features in late Republican, Julio-Claudian, or Flavian portraiture.

A general point, then, that emerged in Dennison's essay on the Oberlin head and can be restated here is that several groups of Roman portraits stand apart from the accepted chronological developments in hair styles, in treatment of beards, and in costuming of the bust (general's cloak, or armor or drapery). Portraits of Isis priests have a late Republican timelessness about them; when in fact we find them in the florid period of Flavian art, in the classicism of Hadrian, in the baroque of the Antonines and the Severans, and perhaps even later, we must guard against assigning other equally anonymous but less immediately identifiable imperial portraits to convenient art historical categories. The same warning can be issued for classification of Greek sculpture of all periods from Pheidias onward and for dating of Roman copies of Greek originals.

HEAD OF AN ISIS PRIEST

In a previous paragraph we likened the Oberlin head to the herm of Moiragenes in Athens. Moiragenes has a stylistic brother in a herm of Rhoummas, another Greek Asiatic or mainland man of mystic thought, now in the British Museum¹⁰ (fig. 5). Rhoummas' dry, fact-bound features, the veristic interest in his blind left eye, are more at home in the Roman Republic. In finding this portrait style used for Greek mystics of the Hadrianic period, we reach the same tone of religious and intellectual unity without the bounds of stylistic chronologies which we have encountered in heads of men devoted to the service of Graeco-Egyptian divinities worshipped in the capital of the Roman Empire. Of these portraits of priests of Isis, with the insight they provide into sidelights of ancient iconography, the head in the Allen Memorial Art Museum is one of the most interesting. In profile, despite the restored nose, the man emerges as one of the more decided individuals in the series of these portraits.

Cornelius C. Vermeule III
Museum of Fine Arts, Boston

¹⁰ D. E. L. Haynes, M. N. Tod, "An Inscribed Marble Portrait-Herm in the British Museum," *Journal of Hellenic Studies* 73, 1953, pp. 138ff.; Tod, *ibid* 75, 1955, p. 155. Photograph for fig. 5 by permission of the Trustees of the British Museum and through the kindness of Mr. D. E. L. Haynes.



Jerrold Davis

Figure with Tree

Three Young Americans

The fourth exhibition of the Museum's Three Young Americans series was held last May 11-30. Photographs, as well as lists of the paintings included, would normally have been published in the last issue of the *Bulletin*, which, however, was devoted to illustrations of the R. T. Miller, Jr. memorial catalogue. These lists, with statements by the artists or by friends of the artists, now follow below. All the paintings in the exhibition were lent by the artists.

The three artists selected for the exhibition were Jerrold Davis of Oakland, California, B. Pickard Pritchard of Brooklyn, and Frank Stella of New York City. Like many of his West Coast painter-colleagues, Mr. Davis paints chiefly figural subjects of large size. His style is broad and loose, with strong concern for light and painterly effects. Mr. Davis graduated from the University of California.

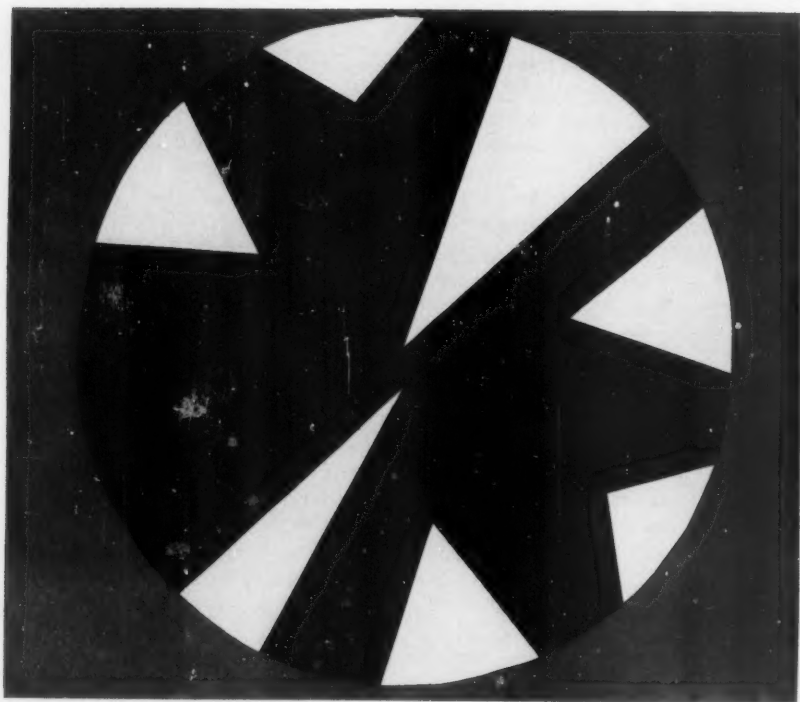
Mr. Pritchard's paintings are abstract, the forms based on geometrical shapes, cut or segmented, delicately balanced, in flat areas of intense color. In some he employs a round format. Mr. Pritchard is teaching painting at Oberlin College during the fall semester. He has a Master of Fine Arts degree from the University of Syracuse, and has studied at the Académie de la Grande Chaumière in Paris.

The paintings of Mr. Stella are large in size and are severely limited in palette, black or occasionally two colors. Paint is applied in parallel lines or stripes, making a large, near-symmetrical, geometric shape which varies from painting to painting according to a design previously worked out in a sketch book or on a small panel. Mr. Stella graduated from Princeton University and now lives and works in New York City.

Jerrold Davis

"As an artist I am working toward two things: 1) to integrate ideas on space derived from mid-century New York painting with the anatomy and connotative power of nature, and 2) to find the integration of painting with architecture."

1. *Bathers*, 1957 Oil on canvas, 8 x 6 ft.
2. *Sky, Water, Two Figures*, 1957 Oil on canvas, 6 x 5 ft.
3. *Figure with Tree*, 1958 Oil on canvas, 6 x 4 ft.
4. *Painting of the Ocean #4*, 1958 Oil on canvas, 8 x 6 ft.



B. Pickard Pritchard

Shattered and Whole

B. Pickard Pritchard

"I have long felt that both art and the creative person must be evocative of truth, of reality. In my own work and thought I have discovered, what at first meeting appears rather paradoxical, that any true penetration into the reality of things forces human thought to become more and more abstract, as in mathematics or music. The more abstract, the more simple; indeed, the more silent and eternal. These, for me, are the ingredients of universal communication. Our epoch is tense, chaotic. The creative mind cannot bear chaos. As if by design, it gathers up these chaotic, fragmentary experiences, forces, and stimulæ from the external world, and dynamically organizes, indeed, recreates a meaningful whole . . . "Shattered and Whole." If the square is agitated tension by virtue of its sharp contrast in angular movement, the spiral must be softer by comparison, ever winding softly, infinitesimally large or small. Still, the spiral is a never-ending search for its beginning and/or its end. How restful and beautiful the voice of the circle, and again how challenging."

1. Shattered and Whole, 1958 Oil on masonite, 48 in. diameter
2. La Probabilité Possible, 1958-59 Oil on masonite, 48 in. diameter
3. Un Éclat, 1959 Oil on canvas, 63½ x 60 in.
4. Painting #48: Red, Yellow, and Blue, 1959 Oil on canvas, 71⅞ x 43½ in.
5. Pour une Enfante, 1959 Oil on canvas, 57⅞ x 36⅞ in.
6. The Unappalling Anything Oil on board, 48 in. diameter
7. Arrested and Free, 1959 Oil on masonite, 48 in. diameter
8. Incertain Certitude, 1959 Oil on masonite, 48 in. diameter



Frank Stella

Luncheon on the Grass

THREE YOUNG AMERICANS

Frank Stella

"Art is the exclusion of the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his paintings. He is not interested in sensitivity or personality, either his own or those of his audience. He is interested in the necessities of painting. Symbols are counters passed among people. Frank Stella's painting is not symbolic. His stripes are the paths of brush on canvas. These paths lead only into painting."

1. Luncheon on the Grass, 1958 Oil on canvas, 9 x 7 ft.
2. Our Lady of Perpetual Help (I), 1959 Oil on canvas, 5 x 7 ft.
3. Our Lady of Perpetual Help (II), 1959 Oil on canvas, 5 x 7 ft.
4. Bethlehem's Hospital, 1959 Oil on canvas, 7 x 11 ft.

Announcements

Friends of Art

Miss Margaret Schaufler gave a demonstration of *sumi-e*, the brush and ink technique of oriental painting, at the first fall gathering of the Oberlin Friends of Art on November 6.

Color reproductions of the Spanish panel of the *Fountain of Life* will soon be ready for distribution to members, either by request at the museum desk or by writing to the museum. The color plate first appeared in the Christmas 1957 issue of the *Illustrated London News*.

The Museum was privileged to show from November 18 through December 15 forty-six of the drawings from the benefit exhibition for a Columbia University art scholarship fund held at Knoedler Galleries during October and November. The New York exhibition was selected by a committee of three Columbia professors and two collectors of drawings, and the standard of quality they set, and achieved, for the selection, is a tribute not only to them but also to the private collectors and museums who responded generously with loans. Two drawings from the Allen Art Museum were included in both the New York and Oberlin showings: Filippino Lippi's *Pietà* and Domenico Tiepolo's *Pulcinella with Ostriches*. A catalogue of the New York exhibition, prepared by students and faculty of the Department of Art and Archaeology of Columbia University, was published. The museum is particularly grateful to Professor Rudolf Wittkower, chairman of the Art Department at Columbia, for negotiating on our behalf with the many collectors and museums who allowed their drawings to be exhibited in Oberlin.

Friends of Art will be interested to read the note in the summer issue of the *Art Quarterly* (Vol. XXII, pp. 199-200, "Recent Publications in the Field of Art") referring to the R. T. Miller, Jr. memorial catalogues and the Prentiss supplement published by the Museum last winter and spring. The note discusses and praises the aims and accomplishments of the museum and makes particular reference to objects of notable quality in the collection.

ANNOUNCEMENTS

Fall and Winter Exhibitions

October 3-23

Style and Security: the Yale Lock Collection
Circulated by the American Federation of Arts

October 28-November 15

Japan: Photographs by Werner Bischof
Circulated by the Smithsonian Institution

November 18-December 15

Great Master Drawings
Loan Exhibition

September-December

Costumes from Central Europe
Helen Ward Memorial Collection of Costumes and Textiles

January 4-24

Renaissance Jewelry
Loan Exhibition

Attendance

Attendance from September 1958 to September 1959 was 26,421.

Baldwin Seminar

In April, 1960, Dr. L. M. J. Delaissé, in charge of manuscripts at the Royal Library of Belgium in Brussels, will conduct the Baldwin seminar of the 1959-60 series on "The Illuminated Book in the Low Countries during the 15th Century." Dr. Delaissé has been appointed to the faculty of the Institute for Advanced Study in Princeton for the current academic year.

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Oberlin Archaeological Society

The Oberlin Archaeological Society is sponsoring three lectures during the academic year 1959-60:

October 29, 1959: Professor Elmer Suhr of the University of Rochester, "The Spinning Venus de Milo";

February 25, 1960: Professor Spyridon Marinatos of the University of Athens (Norton Lecturer), "Mycenaean Tombs and Heroic Tradition at Nestor's Dominion in Pylos";

April 28, 1960: Professor Stephan Börhegyi of the Milwaukee Public Museum, "Archaeology of the Maya Area".

Intermuseum Conservation Association

The Intermuseum Conservation Association has published the principal lectures given at its Seminar on Resinous Surface Coatings held in Oberlin in April, 1957. The 220 page volume, *On Picture Varnishes and their Solvents*, by R. L. Feller, Elizabeth Jones and Nathan Stolow is a report of recent investigations on varnishes and their use. The publication will be circulated internationally to members of the International Institute for the Conservation of Artistic and Historic Objects. This publication and its circulation is intended to serve the educational function of the Intermuseum Conservation Association.

Summer Course in Vienna

Dr. Anton Macku of the University of Vienna, has joined the staff of the department as Lecturer, to teach a course each summer in Vienna, "Italienische Kunst der Hochrenaissance, des Manierismus und der Barock" to students participating in the Oberlin College German Summer Session in Vienna. Fifteen students followed Dr. Macku's course this past summer, which dealt with basic questions in art and art history and the riches of art in Vienna and its museums.

Staff and Faculty Notes

In recent months *Paul Arnold* has exhibited prints in the 17th annual Audubon Artists exhibition, the 42nd annual exhibition of the Society of American Graphic Artists, and at the Pratt-Contemporaries Graphic Art Center, all in New York, and in the 32nd annual exhibition of Ohio Printmakers in Dayton. He held one-man shows at the Lafayette (Indiana) Art Association, where he also lectured on modern printmaking, at Purdue University, and at the University of Montana. In March he presented a two-day seminar on the creative process at the Department of Fine Arts of Albion College. In October of this year he served on a panel which considered "Problems of the Arts in the Smaller Liberal Arts College" at the Midwest College Art Conference in Madison.

Richard Buck was named chairman of the newly organized American Group of the International Institute for the Conservation of Artistic and Historic Objects at its first meeting at Pittsburgh in June. The American Group was formed to foster coherence among the American membership of the Institute and to advise or make recommendations to the Institute on problems and conditions peculiar to the field of conservation in America.

In October of last year *Edward Capps* represented Oberlin at the Kenyon College Convocation honoring Miss Katherine Kenyon. In the spring Mr. Capps attended the Dumbarton Oaks symposium on Antioch and the annual meetings of the Managing Committee of the American School of Classical Studies at Athens, held at Columbia University.

John Clague won first prize in last spring's May Show at the Cleveland Museum of Art for two works of sculpture, *Guerrier* and *Time Blossom*. The latter work was purchased by the Cleveland Museum.

Chloe Hamilton was on leave of absence from February to September, 1959, studying 18th century decorative arts in New York and in Europe. *Patricia Rose* was Acting Curator during her absence. Miss Rose has now resumed her graduate studies and is also teaching a section of the introductory course in art history.

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Ellen Johnson was chairman of the Museum Course session held at the annual meetings of the College Art Association last January. She is also serving on the nominating committee of that organization. Last winter she was appointed editor of the College Museum Notes in the *College Art Journal*. In March, 1959, she served on the jury of the Regional Art Exhibition at the Syracuse Museum of Fine Arts.

Mrs. Jeanne B. Lopez attended the organizational meeting of art librarians at the annual convention of the American Library Association held in Washington in June.

Charles Parkhurst continues as national President of the College Art Association of America until January 1960.

Mrs. Thalia Gouma Peterson has been appointed lecturer in the Department of Fine Arts. Mrs. Peterson, who originally came to this country from Athens on a Fulbright grant, was instructor in art history at the University of Wisconsin, where she is now a candidate for the doctor's degree.

B. Pickard Pritchard replaces *Forbes Whiteside* as teacher of painting during the fall term. Mr. Whiteside is spending his sabbatical leave painting and studying in Mexico. Mr. Pritchard, who was represented in the Museum's Three Young Americans exhibition last spring, has recently shown at the Martha Jackson Gallery and held a one-man show at the Hansa Gallery, both in New York. His work was selected by the Museum of Modern Art for inclusion in three international exhibitions; one a circulating show, one at the Palais de Tokyo in Japan, and the third the fall Biennale at the Museum of Modern Art in Paris.

Margaret Schauffler, in a two-man show with *Paul Arnold*, exhibited textiles, silver and ceramics at the Women's City Club of Cleveland in September. One of her paintings was exhibited at the Ogunquit (Maine) Art Center recently. She also served as jury for the art section of the Lorain County Fair.

Carol Sorensen, a 1959 graduate of Oberlin College, was appointed Assistant to the Curator, beginning September 1.

Wolfgang Stechow presented the following out-of-town lectures during the second semester of last year: "Rembrandt as Interpreter of the Bible," College of Christ the King, London, Ontario, February 17; "Dutch Master Drawings," Cleveland Museum of Art, March 6; and "Dutch Landscape Painting of the Seventeenth Century," Detroit Institute of Arts, April 14.

Loans to Museums and Institutions

Hendrick Terbrugghen, *Saint Sebastian*

To the William Rockhill Nelson Gallery of Art, Kansas City
Twenty-Fifth Anniversary Exhibition, December 11-28, 1958.
Cat. no. 4.

Amedeo Modigliani, *Nude with Coral Necklace*

To the Arts Club, Chicago, January 30 - February 28, 1959;
To the Milwaukee Art Institute, March 5 - April 1, 1959;
To the Contemporary Arts Center, Cincinnati, April 10 - May
20, 1959.
Exhibition: "Amedeo Modigliani." Cat. no. 16.

Baga Tribe, *Dance Headdress with Carrying Yoke*,

Bapende Tribe, *Initiation Mask*,

Dan-Ngere Tribes, *Female Fetish Figure*, and

Guere or Ngere Tribes, *Mask*

To the Toledo Museum of Art
Exhibition: "The African Image," February 1 - 22, 1959. Cat.
nos. 28, 157, 39, and 33, ill.

Richard Diebenkorn, *Woman by a Large Window*

To the William Rockhill Nelson Gallery of Art, Kansas City
Exhibition: "Aspects of Representation in Contemporary Art,"
February 8 - March 8, 1959.

To Indiana University, Bloomington

Exhibition: "New Imagery in American Painting," December
1 - 21, 1959. Cat. no. 6.

Katsukawa Shunsho, *Two Wrestlers*, and

Japanese, *Two Men Wrestling*

To the Davenport Municipal Art Gallery, Davenport, Iowa
Exhibition: "Sports and Recreation Panorama," April 4 - May 4,
1959.

BULLETIN

Jean-Baptiste Joseph Le Roux, *Coffeepot*, and
Italian, *Altar Frontal*

To the Baltimore Museum of Art

Exhibition: "Age of Elegance: the Rococo and its Effect," April
25 - June 14, 1959. Cat. nos. 127, 240.

Russian, *Nativity*, icon,
French, *Chasse with Scenes from the Life of St. Thomas à Becket*,
enamel and gilt bronze, and
Aristide Maillol, *Study for "Chained Action"*

To the Kresge Art Center, Michigan State University, East
Lansing

Exhibition: "College Collections," May, 1959. Cat. nos. 67 (ill.),
66, 65.

Lyonel Feininger, *Smoke Streamers*

To the Crandall Art Studios, Mount Union College, Alliance,
Ohio

Exhibition: "Picture of the Month," April, 1959.

Arshile Gorky, *The Plough and the Song*

To the Palazzo Reale, Naples, November, 1959,
and continuing elsewhere in Italy, and Europe.

Exhibition: "American Painting of the Last Twenty-five Years,"
sponsored by the United States Information Agency.

Claude Lorrain, *Ship in a Tempest*

To the Musée Cernuschi, Paris

Exhibition: "Orient-Occident," November 20, 1958 - February
23, 1959. Cat. no. 367a.

Twenty-nine Japanese prints from the 18th century

To Michigan State University, East Lansing

Summer Asia Institute Exhibition, June 24 - July 30, 1959.

Catalogue of Recent Additions

PAINTINGS

Raoul Dufy, French, 1877-1953.
Le Bateau du Havre. Signed and
dated lower left, 1938.

Oil on canvas, 13 x 32 $\frac{3}{8}$ in.

Gift of Mr. and Mrs. Joseph Bissett
(life interest retained) (58.177)

Joán Miró, Spanish, 1893- . *L'Oiseau Porte Parole Sombre dans la Nuit*. Signed and dated on back, 1954.

Oil on cardboard, 13 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in.

Gift of Mr. and Mrs. Joseph Bissett
(life interest retained) (58.178)

Daniel Fröschl, German, before
1572-1613. *Fides*. Initialed and
dated 1609.

Tempera on vellum, 7 $\frac{1}{2}$ x 6 $\frac{1}{4}$ in.
Gift of Dr. George Katz (59.2)

Dirck van Bergen, Dutch, 1640/45-
1690. *The Bull*.

Oil on canvas, 10 $\frac{3}{8}$ x 13 $\frac{5}{16}$ in.

Gift of Dr. George Katz (59.3)

Karel van Mander, Dutch, 1548-
1606. *Rustic Landscape*.

Oil on panel, 14 x 18 $\frac{11}{16}$ in.

Friends of Art Fund (59.43)

DRAWINGS

Circle of Annibale Carracci, Italian,
2nd half of 16th century. *Landscape*.

Pen and bistre ink, 273 x 349 mm.

Anonymous gift (58.172)

Julius Schnorr von Carolsfeld (?),
German, 1794-1872. *Head*.

Pencil, 103 x 147 mm.

Anonymous gift (58.183)

Flemish, mid 17th century. *Landscape with Coaches*.

Pen and ink with colored wash, 198
x 298 mm.

Gift of Dr. George Katz (59.4)

Ferdinand Kobell, German, 1740-
1799. *Landscape*. Signed and dated
upper right, 1790.

Brush and ink with wash, 170 x 302
mm.

Charles F. Olney Fund (59.45)

Luis Paret y Alcazar, Spanish, 1747-
1799. *Page of costume and figure studies*.

Pen and ink, 250 x 206 mm.

Charles F. Olney Fund (59.46)

Bartholomeus Breenbergh, Dutch,
1599-1659. *Italian Landscape with Tomb*.

Pen and bistre ink with wash, 155
x 215 mm.

Gift of Janos Scholz (59.50)

PRINTS

Gabor Peterdi, American, 1915- .
Spring, 1957.

Color engraving, 17 $\frac{3}{4}$ x 23 $\frac{3}{8}$ in.

Gift of Robert Light in memory of
Freeman Light (59.58)

Heinrich Aldegraver, German, active
1530-1555. *Titus Manlius*, 1553.
B. 72

Engraving, 115 x 73 mm.

Charles F. Olney Fund (59.60)

BULLETIN

Francisco Goya, Spanish, 1746-1828.
Las rinde el Sueno: no. 34 from
the *Caprichos* series.
Aquatint and etching, 219 x 151 mm.
Anonymous gift (58.184)

Lovis Corinth, German, 1858-1925.
Illustration from *Dafnis*, published
Berlin, 1924-25.
Etching, 195 x 275 mm.
Anonymous Gift (58.185)

Käthe Kollwitz, German, 1867-1945.
Standing Female Nude, 1900.
Klipstein 46, IIa.
Etching, 178 x 133 mm.
Anonymous gift (58.188)

Henri de Toulouse-Lautrec, French,
1864-1901. *Charles Maurin*, 1898.
D. 3
Drypoint, 170 x 98 mm.
Gift of the Art Library (59.5)

Henri de Toulouse-Lautrec, French,
1864-1901. *Portrait of Monsieur*
X, 1898. D. 8
Drypoint, 169 x 107 mm.
Gift of the Art Library (59.6)

Moishe Smith, American, 1929- .
Autumn: from "The Four Sea-
sons," 1957.
Intaglio, 600 x 740 mm.
Gift of Robert Light in memory of
Freeman Light (58.180)

Gabor Peterdi, American, 1915- .
Dark Horizon, 1957.
Color intaglio, 17½ x 23¾ in.
Gift of Robert Light in memory of
Freeman Light (59.57)

Paul B. Arnold, American, 1918- .
White Peacock, 1957. Artist's
proof.
Color woodcut, five blocks, 10¾ x
15½ in.
Gift of the artist (59.64)

Peter Behrens, German, 1868-1940.
Köpfe, 1898.
Color woodcut, 10¾ x 8½ in.
Charles F. Olney Fund (59.107)

Leonard Baskin, American, 1922- .
Tobias and the Angel. Artist's
proof.
Wood engraving, 375 x 382 mm.
Gift of Robert Light in memory of
Freeman Light (58.179)

Stanley William Hayter, English,
1901- . *Tarantelle*, 1943.
Intaglio, 21¾ x 13 in.
Gift of Robert Light in memory of
Freeman Light (59.59)

Jules Chéret, French, 1836-1932.
Folies Bergère, Fleur de Lotus:
poster, 1893.
Color lithograph, 48¼ x 34¼ in.
Anonymous Gift (58.186)

Jules Chéret, French, 1836-1932. *Al-
cazar d'Été, Kanjarowa*: poster,
1891.
Color lithograph, 48¼ x 34¼ in .
Anonymous gift (58.187)

Lyonel Feininger, American, 1871-
1956. *Gelmeroda*, 1920. Printed
in 1958.
Woodcut, 330 x 238 mm.
Gift of Print Club of Cleveland
(58.176)

CATALOGUE

Leonard Baskin, American, 1922- .

Hydrogen Man, 1954.

Woodcut, 60 x 24½ in.

Gift of Robert Light in memory of
Freeman Light (59.56)

IVORY

Siamese, 18th century. *Seated Buddha*.

H. 6½ in.

Florence Mary Fitch Bequest (59.96)

CERAMICS

Chinese, Han Dynasty, ca. 1st century A.D. *Vase*, decorated with incised ribbon motif; inscription.

Stoneware, H. 9¼ in.

Gift of Samuel E. Wilson (59.42)

Chinese, Han Dynasty, ca. 1st cen. B.C. *Mortuary Pot*, moulded band decoration on shoulder.

Stoneware, H. 5½ in.

Gift of Samuel E. Wilson (59.41)

RUG

Caucasian, Sumak. *Rug*.

L. 68½ in., W. 60 in.

Florence Mary Fitch Bequest
(59.106)

GLASS

Roman, possibly from Syria, 3rd century B.C. *Plate with rolled rim*.

Diam. 10¼ in., H. 2⅞ in.

Friends of Art Fund (59.1)

Recent donations to the Helen Ward Memorial Collection include textiles, costumes, and accessories from Miss Jessie Trefethen, Mr. and Mrs. Clarence Ward, Misses Marion and Frances Sims, Mrs. George Michaelides, and Mrs. Theodore Bailey, and the Florence Mary Fitch Bequest.

MUSEUM CALENDAR, FALL - WINTER, 1959-1960

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
NOVEMBER	Paintings, 14th to 18th Centuries (Permanent Collection)	Great Master Drawings (Loan Exhibitions)	Paintings, 19th and 20th Centuries (Permanent Collection)	French and Italian Graphics —— Swift Collection of American Pattern Glass Goblets	Sculpture (Permanent Collection)	Costumes from Central Europe (Permanent Collection)	Japan: Photographs by Werner Bischof Circulated by the Smithsonian Institution (Auditorium)
DECEMBER	"	"	"	Six Centuries of Book Illustration —— Swift Collection	"	"	Drawings (Gallery IV)
JANUARY	"	Paintings, 19th and 20th Centuries (Permanent Collection)	"	Renaissance Jewelry (Loan Exhibition) Members' Choice VI: Friends of Art Acquisition Party	"	*	Members' Choices: 1955-1959 (Gallery IV)
FEBRUARY	"	Photographs of Mt. Sinai (Loan Exhibition)	"	Daumier (Loan Exhibitions)	"	*	Early Woodblock Prints (Gallery IV)

* To be announced

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